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## NUREMBERG CHRONICLE ACQUIRED

The purchase of the *Nuremberg Chronicle* has added to the Print Department a book of interest to the antiquarian, and a source book to the student of prints.

The city of Nuremberg was, in the fifteenth century, the brilliant center of Germanic art, and here, among a company of excellent artists, Anthony Koburger, the distinguished book seller, established himself. The earliest Nuremberg illustrations were in no way remarkable, but Koburger did much for the art of wood engraving, an art which his godson, Albrecht Durer was to carry to great perfection.

It was in 1492 that Koburger published his most remarkable book, the well known *Nuremberg Chronicle*, written by Herman Schedel, a physician of Nuremberg. The *Chronicle* is a kind of general history, beginning with the creation of man and ending with the portrait of Maximilian, the then reigning Emperor of Germany. It reflects something of the human-



PAGE FROM CHRONICLE.

ist culture, and we have in one of the cuts a crude figure described by Martin Beham, another man of Nuremberg, who claimed to have reached the new world before Columbus.

The importance of the *Chronicle* lies chiefly in the fact that it is one of the first illustrated books in which the woodcuts can be assigned with certainty to a known draughtsman.

There are in this work over eighteen hundred woodcuts—figures of kings and saints, pictures of cities, maps and monsters—some the crude efforts of unskilled subordinates, others the work of two great German painters, Michel Wolgemut, and Wilhelm Pleydenwurff.

With knife and gouge they gave us for the first time woodcuts in black and white, depending for color upon cross hatching. They differed from the moderns only in the matter of tools and material of the blocks, and then, as now, strove to realize their effects by luminous contrast of values. I.W.